

Greimas Square on Sirohi's Literature

By Fredric Jameson

I. Emplotment - Complex Roads in the World - a Spatial Dialectic

In fact the first architectural plan is around the world a number of cars travelling in complex

arching roads, from the cities to the peasant villages - already some Wurdenstill at work, the working labour in Brecht's sense - but with Sirohi who adds, a bit of small characters wondering and living in happiness.

II. Brecht and Form in Sirohi - the Working Form and even then the theatre

In fact a number of companies, and their Mcshull thesis, mixed with some American Idealism - a lot of company talking, and ballet and colonialism - sublime. Thrown into it public sector working forms of Soviet Union.

III. Emplotment of Wurdenstill

One wurdentsill, or working form then is this typological analysis which becomes the world in literary analysis - the paradigm of American Idealism and the syntagm of Soviet Union - with then complex arcs running through its political journalist - Ilaan and its arc as in fact a long montreban in three temporal hexes – Marx in the 19th century, the

long 20th century of Trotsky and then a 21st century of sublime creative art and rap music.

All of this is then the ‘ilenic’ a type of working Freudian word in Sirohi for miserable poetry based on Le Miserable and even Spanish melodies – such a surrealist Freudianism called formalist.

IV. The Processual and the Artistic Figuration – how the Figural Philology of Panofksy explains this Leitmotif called Incubism – and current works on Marxism and its Formal Interpretation – not the real working, but the form that the economy is in Sirohi – how it is all about form

And so in fact working in a company and American Idealism is again run by its problems of slippage between form and content that literature often leads to - instead the more formal analysis goes to the formal trope in Brecht and theatre, perhaps even in abstract art by Picasso, or recently

Sirohi's Incubism for his lovers and all of this frames the working structure of Sirohi's novels and its Incubism in the processual form of Figural Philology in Panofsky as in fact so many Gestalt perceptions of the economic sublime in what is called rent-racketing housing suburbs of Paris and France as such.

It was then cinema that began the recent novels A Quiet Place and even Creative, Black and Arab which portrays the process as cinema and writing, somehow the figural philology of the novel depicts better contemporary economics and culture - which then is burdened with a blackness which also wins in cheap housing in New York

and East Coast cities
and towns.

Part II – Reading
Economics from the
Sirohian Novel –
following the formalism
of Brecht and Sirohi's
theatre – how in fact
form is then directly
content – why form and
content are working at a
complex architectural
spandrel

In fact then a cathedral which works in a magisterial construction and so many Victor Hugo forms which becomes modern jazz forms and even modern surrealist forms – so many reflections on the working structure – which then means in a long comparision to economies how there is a spiral like complexity to the forms of in fact roads which are spatial

dialectics of the economic form of the complex formalism which makes it to the formalism of a financial cycle in America and all its unpackings of cheap cargoes in a small Michigan room for some headphones which then transport us to cheap strikes in a cheap Barcelona office all of this then emplotted to the brilliance of narrative and form, and

such content which is then the meaning of literature - poverty, and politics and even arc of politics today which was earlier Trotsky and Lenin, even Mao and Fidel - all of this becomes figural philology.

II. Forms of Unpacking and Unfolding - how the World is at one level concrete and at another level abstract and how

these lines become American Idealism - of unpacking boxes at supervision - Sirohi busy working on the model of a world in Literary modules of what is called literature as a mode of analysis of the world

In fact then literature analyses the world for all its points - from black poverty in America - to its

creativity we listen to on Averroesian music today - the meaning of literature is then also about women, sex and poetry - all of this then is the emblematic dominant of capitalism with Communism in one angle working on the feminist victory recently with love for Sirohi in Averrosian Il-Iliza - all of this then is Jewish Israel celebrating in one work - so many

Wurdentsills - of a victory in Algeria - so many plots, and emplotments of the world which is like a man supervising and becoming a capitalist - Sirohi's dialectical unfolding trope of in fact a company - which can then be his real life which is imaged also as a hero in journalism and working with FBI and CIA.

All of this is so many wonderful arts on the formal precision of montrebans and prestos and 4/4s to analyse jazz then and symphony as again adequate to analysis of economics than literature - or why literature is a formalism only in Sirohi - the rest being so content ridden and so directly realist from Balzac to even Bolano's concrete stories with poetry and

politics unfortunately mired in some description of crime and poverty which though remains formal like a fragment and subject of a minor type not as Aijaz Ahmad argues a systematic analysis of the world in forms.

Conclusion – From why Bolano is an inspiration for the Sirohian Novel – Contemporary world literature

And so Bolano the so many roads travelled and so many poets and poems unfolding - to the Sirohian novel a working structure of all types of poor and even heroic structures all in fact as narrative - Homer and Vigil then as Borges keeps arguing - a return to Greek antiquity as well to be merged with the postmodern - how in

fact here we encounter surrealism, that meaning of Bolano and Borges in Sirohi - surreal creativity the meaning of the Wurdenstill - the only formal novel, defeating Peter Weiss and his Bildungsroman and even proletarian Bildung as model of the world of working people in Sirohi - just the images of Bill Gates and Marine Gates with

Sirohi as prophecy of how they work out - some formalism remains in their talking as it is just the way companies work in formal levels to help them out - the form of a name like football - Deterior, or for that matter Microsoft - all of this is how complex the roads are and politics is to be part of the complex metaphor - finance and companies working with

philosophers and politicians – all as a shared world – which then is how I conclude the formal lack of literature except this theatre-construction – Sirohi's spatial novels – a compact analysis of all the themes in the world and sub-themes and arcs and sub-plots and main plots – how the world is like a Greimas Square in fact Sirohi even argues on

representational forms
of a historical object
which wrenches out of
his novels – its
Bildungsroman – the
way in fact a militant
meets Trotsky and that
again is a fairytale on
how the world is a
formalism and a
formalist measurement
of shops and show
rooms which make a
billing.

Imagine this then as philology today – to reflect the concrete and abstract then as figural Panofksy quite literally as formalist.

I mean formalism is back in life as the meaning of forms over contents – as the forms unfold quite automatically in the “spontaneous dynamic” of an Oskar Lange elaboration of

capitalism and this becomes the way it works with Greek sculptural banks in America and its success with a long detour to Communism and its politics, and arcs, with the man who lived in Cuba - a Poet.

All of this then is formal strokes finally entering the novel - the formal genius of Sirohi.

I mean in fact it is now a formal novel in-itself and that becomes for-itself in Sirohi.

That's his key invention here - the forms matter more than the content - what Anindya Bhattacharya calls mathematical elementaries of Godel, Escher and Bach - which Sirohi keeps employing for the world of companies,

philosophers, Marxists
and women soon to
meet Sirohi, the
Prophet.